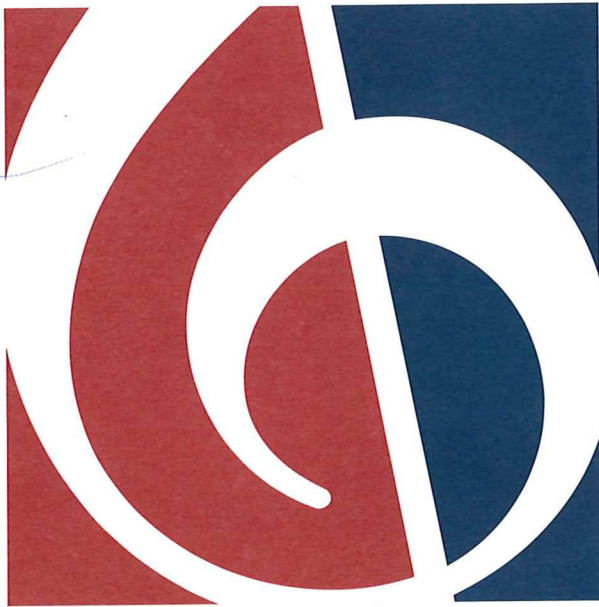


CD 2006 -- 12/13

FACULTY *of* MUSIC



2005–2006

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, February 3, 2006
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
Presents

Wind Ensemble & Symphonic Band

PROGRAM

Symphonic Band - Darryl Eaton, conductor

Dmitri Shostakovich (1906-1975)	Festive Overture
José Pablo Moncayo (1912-1958)	Huapango
J.S. Bach (1685-1750)	Sleeper's Awake
Jack Stamp (b.1954)	With Trump and Wing
Mark Camphouse (b.1954)	Movement for Rosa

INTERMISSION

Wind Ensemble - Gillian MacKay, conductor

Karel Husa (b. 1921)	Smetana Fanfare
Paul Creston (1906-1985)	Concertino, Op. 21b Vigorous Calm Lively <i>Antti Ohenoja, marimba</i>
David Gillingham (b. 1947)	Waking Angels
Dana Wilson (b. 1946)	Piece of Mind 1. Thinking 2. Remembering 3. Feeling 4. Being






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PROGRAM NOTES

Festive Overture, Op. 96 DMITRI SHOSTAKOVICH

Composed in 1954, Festive Overture was given its American premiere on November 16, 1955, by the Utah Symphony under direction of Maurice Abravanel. A Russian military band version, which included a complete orchestral wind, brass and percussion section plus a full family of saxhorns, was released in 1958.

The current edition was prepared for the North American styled concert band by Donald Hunsberger, who has this to say about the work: "The Festive Overture . . . contains one of Shostakovitch's greatest attributes – the ability to write a long sustained melodic line combined with a pulsating rhythmic drive . . . there are also examples of staccato rhythmic sections which set off the flowing (melodic) line and the variant fanfares".

Dmitri Shostakovitch, among the Big Four of Soviet music, was the first Russian composer of international repute who was wholly a product of the musical culture during the period of the Soviet Union. In 1948 the Central Committee of the Communist Party accused the leading Soviet composers of "bourgeois formalism" and showed their displeasure by ordering Shostakovitch's works to be removed from the repertoire.

Huapango (1941) JOSÉ PABLO MONCAYO

José Pablo Moncayo was born in Guadalajara, Mexico, where he studied piano and

composition at the Mexico City Conservatory. One of his first professional jobs was as a percussionist with the Mexican State Symphony Orchestra. Moncayo wrote little while devoting much of his time to conducting, becoming the conductor of the National Symphony Orchestra of Mexico City.

Moncayo belonged to a group of composers who sought to establish a Mexican School of Composition. They took the name "Grupo de los Cuatro" (Group of Four), to match Russia's Five or France's "Les Six". Moncayo's music reflects the nationalistic spirit using melodies, rhythms, and harmonies drawn from the folk music of Mexico.

The huapango is a lively Mexican dance of Spanish origin that is especially popular in the lands along the Gulf of Mexico. Performed by singers and instrumental ensembles ranging from a duo of guitars to a full mariachi band, it has also been scored for both symphony orchestra and concert band. It is characterized by a complex rhythmic structure mixing duple and triple meters which reflect the intricate steps of the dance.

Huapango, is among Moncayo's most popular compositions, utilizing music of the Mexican folk dances el sisquirí, El balaju, and El avilán.

Sleeper's Awake, Cantata 140 (1731) J.S. BACH

The Lutheran hymn-tune of Philipp Nicolai, forms the basis of Sleepers, Awake! one

of J.S. Bach's most exquisite works. The texture is three-part: a florid, motivic, upper voice; the hymn tune below it; and a firm, supportive bass. Bach's brilliant integration of these elements "yields a work of compelling grandeur and power."

With his appointment to St. Thomas in the spring of 1723, Bach at once embarked on a program to create a cantata for every Sunday and feast day of the ecclesiastical year, except for the Lenten weeks preceding Christmas and Easter. Simply put, this meant that Bach would produce approximately 300 cantatas, all between 5 and 8 movements.

With Trump and Wing

JACK STAMP

Dr. Jack Stamp is the Conductor of Bands at Indiana University of Pennsylvania where he conducts the Wind Ensemble, Symphony Band, Concert Band, and teaches courses in conducting and percussion.

He received a Bachelor of Science in Music Education degree from Indiana University of Pennsylvania, a Master's Degree in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University.

Mr. Stamp is very active as a guest clinician, lecturer, adjudicator, conductor and composer. He also taught for several years in the public schools of North Carolina.

"With Trump and Wing was written . . . to showcase the extraordinary talent and musical depth of the Air Combat Command Heritage of America Band through the various moods of the work. The wide range of moods spans from the stately, stoic chorale of the opening, to the rapid "flight theme," to the tender, melodic middle section."

With notes by the composer.

Movement for Rosa **MARK CAMPHOUSE**

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950's. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."

A *Movement for Rosa*, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August-November 1992. With a duration of approximately 11 1/2 minutes, this 'movement'--a quasi-tone poem--contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I & II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book *Stride Toward Freedom*, Dr. King states: When the history books are written in future generations, historians will have pause and say, "There lived a great people--a black people--who injected new meaning and dignity into the veins of civilization." This is our challenge and responsibility. Clearly, Rosa Parks met and continues

to meet those challenges and responsibilities with great dignity and courage. As Congressman John Conyers has aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."

Rosa Parks died on October 24th, 2005, at the age of 92, in Detroit Michigan

With notes by the composer.

Smetana Fanfare

KAREL HUSA

2006 marks the 85th birthday of Karel Husa, a Czech-born American composer who has had a far-reaching influence on the developing repertoire for wind ensemble. This short fanfare was written for San Diego State University in 1984, to commemorate the centennial of Bedrich Smetana's death. A significant amount of the musical material is borrowed directly from *Wallenstein's Camp*, which Smetana wrote in 1859, during the period when he was working as a conductor in Sweden. The opening mysterious trumpet calls and the exuberant brass gestures throughout the fanfare are borrowed directly from Smetana. The piece features rapid triplet articulations for all instruments. Despite its relative dissonance, it is a happy tribute to a great composer of a previous generation. Husa served for many years on the faculty of Cornell University, and upon retiring became Professor Emeritus of that institution. Among others, his significant works for wind ensemble include *Al Fresco*, *Music for Prague 1968*, *Apotheosis of This Earth*, *Divertimento for Brass and Percussion*, and concertos for trumpet, alto saxophone, and percussion.

Concertino for Marimba and Band

PAUL CRESTON

American composer Paul Creston came from Italian-American family, and was changed his name from Giuseppe Gut-tovoggio. Forced to terminate his formal schooling early because of family circum-

stances, he was primarily self-taught as a composer, and maintained a fierce artistic independence throughout his career. Nevertheless he became an admired and award-winning composer, and during his career won both a Guggenheim Fellowship and a New York Music Critics' Circle Award. His music was championed by several significant contemporaries, including Arturo Toscanini and Eugene Ormandy. Creston wrote considerable material for unusual solo instruments, including marimba, saxophone, and trombone. The *Concertino for Marimba*, originally written for marimba and orchestra, was rescored for winds and percussion by the composer, and is a good demonstration of Creston's life-long interest in the relationship between rhythm and metre. It follows relatively conventional three-movement concerto form, and provides the soloist with opportunities for both virtuosic display and musical expression. Antti Ohenoja won the opportunity to perform this piece during special auditions held last year.

Waking Angels

DAVID GILLINGHAM

This dramatic piece by American David Gillingham is inspired by other works: the gospel hymn *Softly and Tenderly*, and the poem *Mercy* by Olga Broumas, which appears in its entirety in your program. Gillingham's third inspiration for this work was his response to the worldwide HIV/AIDS epidemic. Written for small wind ensemble with piano, harp, and percussion, *Waking Angels* borrows directly from the hymn tune, which can be heard throughout, slowly being pulled apart into fragments and given different rhythmic treatments. Listen especially for the descending gesture of the first line of the hymn, which is nearly ubiquitous throughout the piece. According to Gillingham, the degenerative treatment of the musical material is representative of the way in which AIDS ravages the human body. The work opens with a direct hymn quotation in the mallet per-

cussion, followed by a brief brass phrase which clearly indicates that all is not as it should be. After several middle sections at increasing agitated emotional levels, the calm of the opening returns, and the end is fully signalled by three dramatic bell tolls. The work ends with peace and resignation, and the upward motion of waking angels.

Mercy

By Olga Broumas

Out in the harbor breaths of smoke
are rising from the water, sea-smoke
some call it or breath of souls,

the air so cold the great salt mass
shivers and, underlit, unfurls the ghosts
transfigured in its fathoms, some

having died there, most aslant
the packed earth to this lassitude,
this liquid recollection

of god's eternal mood. All afternoon
my friend counts from her window
the swaths like larkspur in a field of land

as if she could absorb their emanations
and sorting through them find the one
so recent to my grief, which keeps,

she knows, my eyes turned from the beach.
She doesn't say this, only, have you seen
The sea-smoke on the water, a voice
absorbed

by eyes and eyes by those
so close to home, so ready to resume
the lunge of a desire, rested and clear of
debris

they leave, like waking angels rising
on a hint of wind, visible or unseen, a print,
a wrinkle on the water

Mercy first appeared in *PERPETUA* and also
appears in Ms. Broumas' collection *RAVE*.
Both are published by Copper Canyon Press.

Piece of Mind DANA WILSON

Each of the four movements of *Piece of Mind* deals with an aspect of the workings of the human mind – the purposeful misspelling of the expression “Peace of Mind” is just the beginning of the fun. The entire work is based on a four-note motive which is heard at the beginning from two marimbas. In *Thinking*, layers of ideas stack up as the music becomes more complex, at times arriving at conclusions, only to scatter off in new directions. The end of this movement comes somewhat unexpectedly, as a path of thinking is interrupted, yet again, this time by silence. *Remembering* includes flashes of memory in different musical styles, imposing themselves on a somewhat dream-like background. *Feeling* begins with an expression of numbness in the piano and clarinets, and works through several emotions on the way to a huge cry of anguish, only to wander off as Wilson indicates, “like a music-box winding down.” In the final movement, *Being*, the composer alludes to the music of India to explore ways of being which are beyond our conventional Western understanding. *Piece of Mind* won the prestigious Sudler International Wind Band Composition Competition in 1988, and the ABA/Ostwald Prize in the same year. Dana Wilson is on the faculty of Ithaca College.

PROGRAM NOTES BY GILLIAN MACKAY

BIOGRAPHIES

Darryl Eaton began his career as principal trumpet and trumpet soloist with the Royal Canadian Air Force. He also performed in a similar capacity with the Expo Band at the 1967 World's Fair in Montreal, and he later toured with the National Ballet of Canada, The Royal Winnipeg Ballet, the big bands of Buddy Rich, Stan Kenton and Canadian jazz icon Phil Nimmons. He was a successful freelance musician in Toronto where he performed with Ella Fitzgerald, Tony Bennett, Bob Hope, Smokey Robinson, The Beach Boys, Paul Anka, The Supremes, and many others. Darryl Eaton has been the Conductor and Music Director of the City of Brampton Concert Band since 1999. He studied at the Berklee College of Music, the University of Western Ontario and the University of Toronto.

Gillian MacKay is an Associate Professor of Music of the University of Toronto, where she conducts wind ensembles, and teaches conducting, trumpet, and music education. An award-winning teacher, Dr.

MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. She has held previous faculty positions at the University of Windsor and Medicine Hat College.

Antti Ohenoja is a fourth year undergraduate percussion student studying at the University of Toronto with Professor Russell Hartenberger, Beverley Johnston, Robin Engelman, John Rudolph and James Kippen. As a percussionist, Mr. Ohenoja has performed with NEXUS percussion ensemble, Oulu Symphony Orchestra, Tapiola Sinfonietta and the Finnish Radio Symphony Orchestra. Antti is a founding member of OPG (Oulu Percussion Group, Finland) and with the ensemble, he has given recitals all over Finland.



Upcoming concert featuring the Wind Ensemble and Symphonic Band

Saturday, April 1, 2006

Symphonic Band - Darryl Eaton, conductor

"Concert in the Park" - music by Louis Applebaum, Howard Cable,

Herbert L. Clarke, Rafael Mendez and Karle Husa

7:30 pm. MacMillan Theatre. \$17, \$9 senior/student

Saturday, April 8, 2006

Wind Ensemble - Gillian MacKay, conductor

Music by Philip Sparke, Bernstein, Shostakovich and the

world premiere of a commissioned work by Brian Cherney,

Michael and Sonja Koerner Distinguished Visitor in Composition.

7:30 pm. MacMillan Theatre. \$17, \$9 senior/student



SYMPHONIC BAND

FLUTE

Alberta Brown
Lisa Brush
Samantha Keene
Anna Kolosowski

OBOE

Daniel Grains
Candice Barnes
Khiran Charlton
Michael Cordi

CLARINET

Carrie Andrews
Kristen Au
Tanya Gardecky
Stephanie Geary
Alixandra Haywood
Emily Neri
Geoffrey Pearson

BASSOON

Iraj Tamadon-Nejad
Mattie Walker

SAXOPHONE

Ryan Comerford, *tenor*
Erin Fauteax, *alto*
Julia Jung, *baritone*
Danielle Noel, *tenor*
Chelsea Shanoff, *alto*
Jen Trueman, *alto*
Jamie Wilkie, *alto*

TRUMPET

Jane Genge
Steve Arsenaault
Ryan Brouwer
Mary Chang
Nick Cochrane
Sarah Hemeon
Farishteh Panthaky
Marcel Sekine
Lauren Roszell

HORN

Samantha Aukstakalnis
Sarah Cringan
Seana Haley
Nancy Mann
Stephanie Perry

TROMBONE

David Beaudoin
Stuart Bremner
David Dodington
Joyce McGill
Sarah Milford
Jola Miller

EUPHONIUM

Jessica La
Stefan Sikorski
Katie Needs
Jason Locke

TUBA

Don Burns
Ian Feenstra

PERCUSSION

Timothy Borton
Tyler Kerr
Andrew Luck
Mandy Lau
William Snodgrass

PIANO

Jane Genge

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FLUTE

Antonia Kiouisis
Jiajia Li
Sara Moorhouse
Jennifer Pigott

OBOE

Yi-Tan Chen
Helena Choi
Christine Hudson
Lissa Mangano

CLARINET

Mark Dimitroff
Gabriel Estrin
Thomas Grant
Alix Haywood (bass)
Brenda Hsieh
Jovana Rosic
John Williams
Elizabeth Fellows

BASSOON

Iraj Tamadon-Nejad
Dulcie Vousden

SAXOPHONE

Tristan De Borba
Allison Prole
Vita Carlino
Jamie Wilkie

HORN

Adam Gaw
Karina Hueber
Nealee Riemer
Courtney Sherk

TRUMPET

Jodi Allen
Ryan Brouwer
Nick Cochrane
Nancy Dawe
Kathleen Heap
Rachel Malach
Matthew McCrady
Jason Young

TROMBONE

Ned Loach
Jessica Reese
Annemieke Vanderkraay

EUPHONIUM

Kyla Jemison
Cameron Rawlins

TUBA

Don Burns
Jacky Siu

PERCUSSION

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